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than this work. The young English girl seems to be rather passing across the canvas than fixed upon it, so wonderful is the skill with which the artist has depicted the walking motion—the body inclined a little forward, and the head to one side. This woman's bust, cut off at the muff, is so fine and fresh in tone, so radiantly original in design, that it would suffice alone to establish the immortal renown of Reynolds, for into this work the artist has put the quintessence of womanliness, the ideal of the most exquisite English loveliness, and has rendered it a memorable type of chilly beauty.

Neither must we pass over the portrait of Mrs. Siddons, in the charm of her twenty-ninth year, painted by Gainsborough in 1784. This picture, exhibited at Manchester in 1857, is now in the National Gallery. This charming lady, clad in a light blue and white striped dress, with a buff shawl half falling from her shoulders, wears a large black felt hat, trimmed with feathers (one of those hats which have

done more toward the vulgarization of Gainsborough's renown than all his studies and portraits). Mrs. Siddons is seated, holding on her knee, in her left hand, a comfortable muff of fox or Siberian squirrel, caressing the fur with her right hand, as if to show off the beauty and whiteness of her tapering fingers. This is the masterpiece of a master who has, it is but just to remark, the most beautiful face in the world to portray. But, without further reference to the English school, has not France that luminous portrait of Mme. Vigée Lebrun, in which the muff, raised nearly as high as her head, shows the brilliancy of its golden skin, tawny as the locks of a Venetian courtesan;—this wonderful picture, dating from the close of the eighteenth century, appears in all its splendor in the square salon of the Musée du Louvre, killing by its brightness and light, the magisterially dark pictures of the beginning of the century, which are its nearest neighbors.

OCTAVE UZANNE.

*Translated by Fannie M. Atwell.*

## THE LIMOGES EXHIBITION OF 1886.

**T**HE organizers of this exhibition are to be congratulated on the very legitimate success of their undertaking. Installed in the new Hotel de Ville, the Exposition occupied the whole building. On the ground-floor was to be found the modern display, the Limoges porcelain, and ascending on either side a staircase sumptuously decorated with the tapestries of Aubusson and Gobelin, one found the show-cases of past expositions.

Nothing remains to be said concerning the Limoges porcelain; the whole world has seen and admired it. Obligated to sell in order to live, a state of affairs which has never disquieted the Sèvres manufacturers, the factories at Limoges have sought by the variety and form of their work to seduce the purchaser. It is probably because the factories at Sèvres are not forced to sell that they continue to produce forms which date from the best days of the Empire and the Restoration.

Limoges has been celebrated as far back at least as the twelfth century for its good work and enamels; few examples can be cited of any manufacture which has existed so long and adapted itself so readily to the changes demanded by increasing wealth and fashion. It was only at the beginning of the nineteenth century that the charm was broken which bound to the present day such artists as Claudius Popelin, whose mantle has fallen upon Messrs. Boudery and Blancher, to mention only two of the principal artists, now working at Limoges. If the enamels of the Laudins and the Nouailhers, found in great numbers in the show-cases of the Exposition, are interesting historically as illustrating this eminently French art, it must be acknowledged that they are, from the artistic point of view, very sad productions not to be recommended to artists for imitation; the incorrect drawing which meets the eye at every turn is not counterbalanced by the cold coloring and laborious execution. An exception should be made in favor of the altar-pipes of the Limoges Cathedral, which are finely executed, and show a rare quality of painting on enamel. Happily, the show-cases displayed some enamels of a better epoch;—they were rare, for the very best examples have been removed from Limoges. We will mention the "Descent to the Tomb," the property of the National Museum at Limoges; also, the "Adoration of the Magi," belonging to the same museum, and bearing the escutcheons of Barthon and Montbas. These two plaques, together with a third "Descent to the Tomb," forming a part of the Taillefer collection, come from the workshop of Penicaud; the last has his well-known

mark stamped on the back; the execution renders this a true masterpiece; the coloring is soft, and at the same time more brilliant than the enamels ordinarily to be met with at that epoch.

"Adam and Eve Driven from the Garden of Eden," and the "Descent of Jesus into Hell," are authentic enamels of Léonard Limousin, but the execution is a little heavy; infinitely better are the two medallions by the same master, of "Christ and the Virgin," and of "Saint Michael," which are truly remarkable works. In this last piece, the ordinary signature of the master is accompanied by the representation of an ewer to be found in the armorial bearings of Léonard Limousin, painted on his picture, representing the "Incredulity of St. Thomas," and in the coat of arms, sculptured on the chimney of his house. Still another new stamp is a V accompanied by a flower, which is seen on the back of the pieces representing the "Passion," the property of the Baron de Fromenthal. According to many, this unknown stamp should read Vigier. Too much temerity is required to settle this disputed question at present; at all events, these black and white paintings belong to the sixteenth century. We will also mention a plaque, made to ornament the panel of a piece of furniture, a bust of "Helen," bearing the escutcheon and device of Jean de Langeac: *Marcescit in otio virtus*. The same device appears on the celebrated rood-loft of the Limoges Cathedral, of which an excellent model is found in the Museum of the Trocadéro. An enamel, signed "Poylevet fecit, 1694," and two others, bearing the monogram of François Guibert, and the dates 1655 and 1656, are curiosities to be

commended to historical students of enamels, but artistically they have little value; the same may be said of the "Scourging," signed, N. B., 1543, a signature which is also found on an enamel in the Cluny Museum.

If the glory of having given birth to twenty families of celebrated enamelers, who, from the middle of the fifteenth to the dawn of the nineteenth century, furnished all Europe with pictures painted in enamel, has never been denied Limoges, the same concession is not made concerning the middle age. During thirty years' archæologists were divided in opinion concerning the raised enamels of Limoges. Very ardent at the outset, the dispute at last ceased through lack of disputants, for nearly all the champions of the priority of the Rhine school and those advocating the priority of the Limoges school left the field for a better world, where, let us hope, *cloisonné* and raised enamels are alike unknown. The battle will, without doubt, be renewed one of these days with more ardor than ever; for if the principals of the school have disappeared, their pupils remain, and neither side shows any disposition to avow itself vanquished. A spark would suffice to rekindle the flame, and there was in the show-cases of the Exposition more than one piece of extreme antiquity, unknown or incompletely studied, which would serve as a pretext for renewed hostilities. Since ill-timed patriotism has been so much spoken of, one feels some scruple in taking sides; but must respect for neutrality be pushed to the point of preserving silence on a modest little shrine, by Bellac, an incontestable specimen of the art of Limoges at the beginning of the twelfth century? The

palette was not at that time very rich, four colors only being employed, and the artist considered it easier to copy Oriental models than to give himself the trouble of inventing new ones. That was only the beginning, and the Limoges artists were far from the marvels of taste and color which they produced during the thirteenth century, the shrines of Gimel and Ambazac, which Limoges can with pride place by the side of the finest enamels from the borders of the Rhine and the Meuse, without fear of being awarded only a second prize. It has been said that Limoges at that time produced only trumpery ware: this is a frivolous assertion, as artisans capable of producing work acceptable to all Europe during the middle ages must have founded their reputation on a more solid basis than this; since, however, the term has been employed, it shall be retained and applied to the superb angel-reliquary, which has passed from Grandmont into the Church of Saint Sulpice-les-Feuilles.

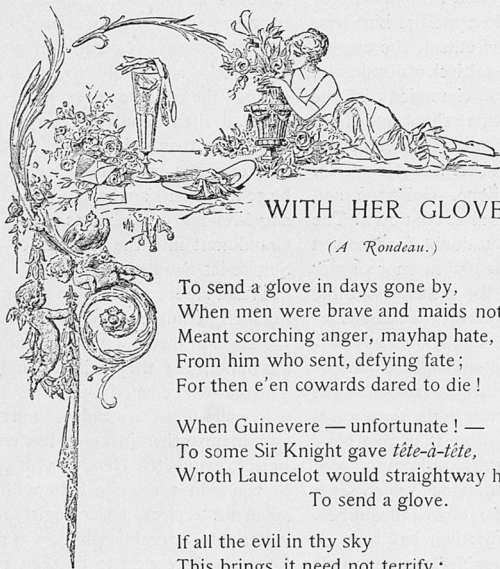
When artists are capable of producing such "trumpery" as that, it can be predicted of them, without passing for a prophet, that they will attain fame. The one who created this marvel was above all a first-class sculptor and colorist: in no other instance has enamel been so exquisitely blended with golden bronze. In the same case with this small masterpiece, archæologists found material to agreeably while away many hours. There were to be seen pieces which the Archæological Annals of Didron have made familiar to all who have studied the art of the middle ages; also a number of those wonderful objects of art from the treasure of Grandmont, which, by being scattered immediately

before the Revolution, were thus saved from the crucible.

Those who did not care to visit the enamels found ample compensation for their trouble in the tapestries and the textile fabrics hung upon the walls. Samples of Flemish, Aubusson, and Gobelin tapestries were to be seen everywhere; there was some furniture also, but being of uncertain production it was not interesting as a matter of study. Church windows were represented by some fine panels from Solignac, but of the fifteenth and sixteenth centuries only. The amateur collector

of old books would also have found sufficient to satisfy his taste; books printed at Limoges were numerous and often interesting; in connection with a goodly number of manuscripts, some of which were finely illuminated, they formed one of the most important sections of the Exposition.

This is a brief résumé of the pleasures which the Limoges Exposition offered to the public. All praise is due to the members of the committee, who, without enormous demands, were able to conduct this difficult and patriotic enterprise to so successful an issue.



## WITH HER GLOVES.

(A Rondeau.)

To send a glove in days gone by,  
When men were brave and maids not shy,  
Meant scorching anger, mayhap hate,  
From him who sent, defying fate;  
For then e'en cowards dared to die!

When Guinevere — unfortunate! —  
To some Sir Knight gave *tête-à-tête*,  
Wroth Launcelot would straightway hie  
To send a glove.

If all the evil in thy sky  
This brings, it need not terrify;  
May faith in friendship ne'er abate,  
May joy thy future dominate,—  
With wish like this, ah, glad am I  
To send a glove!

ROBERT EDWARDS.